



Christian Arnaud

Miller that even though 'Fields of Gold' is a simple 4/4 track, 'each time Manu plays it, it's different. Each time, he tells a story.' Instead of [playing on the] rim, I'd play a floor tom, or I'd hit a cymbal on the second beat, whatever. Instead of just bashing the drums and playing a groove that's technically amazing, I had something else. Like a painter. Of course you have to have a great sense of tempo and pulse and technique. But that's not enough. You also have to go with your instinct and your brain and your heart."

Of course, that's the rub: how to develop your own voice. "If you're trying to get into that world," Katché suggests, "instead of copying Steve Gadd or Vinnie Colaiuta, or Jeff Porcaro, or myself, you have to try to be yourself. Be what you are deeply, instead of being something else. There are so many amazing drummers in the States, and I was French, but I think they hired me because my playing was different because of my background, my culture, the movies I watched and the books I read, and the education at school I had. You have to have your

own personality."

After years of success, Katché still doesn't phone it in. In fact, he's surprisingly critical of his playing, even when his drumming is ubiquitous on the radio and fans come see him perform all over the world. "I'm not very tolerant [of myself]," he says. "I never listen back to my recordings, because I'm always disappointed. I think, 'Why did I play this? I should have played that.' But sometimes an artist doesn't want another take because he's got what he's heard in his head, even though I can do better. Of course, you're proud of what you've made, and people tell you, 'Manu, it's great.' But I'm not satisfied. And it's hard to live with that sometimes. But then after the gig you sign things and take selfies, and it's very exciting and touching. You realize you're playing for human beings. I didn't realize how many people knew my work."

Ilya Stemkovsky